Points of interest

* The use of literature & historical references.
* The concept album approach.
* Use of traditional ethnic instruments.
* Use of music technology.
* Use of sampled sounds.

The Hounds of Love.

‘Cloudbusting’, ‘And Dream of Sheep’, ‘Under Ice’.

Kate Bush1985.



**Most commonly used time signatures**

**4/4 - 4 crotchet beats in a bar.**

**3/4 - 3 crotchet beats in a bar.**

**2/4 - 2 crotchet beats in a bar.**

**6/8 – 6 quaver beats in a bar.**

Popular Music

Set Work 3

* *Cloudbusting* is based around triadic shapes often using an unprepared 7th. The hook section features rapid repeating notes and syncopated articulation often blurring the sense of metre. The violin riff is conjunct.
* *And Dream of Sheep* begins with a melodic sequence based around rising 5ths. The refrain is based around an oscillating minor 3rd interval. Word painting is used (the descending line on ‘*they take me deeper’.)*
* *Under Ice* is sung in a low tessitura and is made up of short phrases and repeating notes.

**Harmony & Tonality**

* *Cloudbusting* is in C# minor throughout and does not modulate. The verse has a modal chord progression of C#m-B9-A6/9-B9 and the chorus uses C#m-B9-F#7-B9. Sus chords are used to create harmonic interest.
* *And Dream of Sheep* begins with a modal chord progression of C#m-F#m-A-B, although the refrain is more conventional using I-II-V-I. The verses are in C# minor and the choruses in E major.
* *Under Ice* is in A modal minor and has a chord sequence of F maj 7- D min 9- A sus 2 – Am.

**Melody**

**Structure**

* *Cloudbusting* is described as being in extended conventional song structure. It lacks an introduction but features a long outro.
* The structure of *And Dream of Sheep* is shorter, featuring two verses separated by a refrain. Again there is no introduction but an extended coda section.
* *Under Ice* is through-composed and is based on a repetitive structure defined by changes in rhythm and metre. It is however, divided into verse and refrain type sections.
* *Cloudbusting* maintains a medium tempo but lacks a strong sense of pulse. The metre is extended in some phrases from 4/4 to 6/4. Repetition and syncopation are features of the chorus.
* *And Dream of Sheep* is in 4/4 metre with 2/4 bars being used to extend phrases. The song also features an anacrusis, syncopation and Lombardic rhythms.
* *Under Ice* begins slowly but accelerates. The piece is dominated by a crotchet pulse. The song is developed around a repeating ten bar rhythmic cycle.

**Social & Historical Context**

**Sonority**

**Texture**

**Rhythm, Metre & Tempo**

* The album fuses elements of folk, ethnic, electronic and contemporary music forms.
* The album features cutting edge technology in the form of the Fairlight CMI.
* Irish instruments are used as a nod to Bush’s ancestry.
* This is an example of a concept album with the songs each telling part of a story.
* *Ninth Wave* (B side) is much more experimental than *Hounds of Love.*
* Samples are used in each of the songs, often triggered from the use of the Fairlight CMI synthesiser.
* *Cloudbusting* uses a string sextet in the accompaniment.
* Traditional Irish instruments such as the bouzouki and uilean pipes are used.
* The balalaika features in *Cloudbusting.*
* The songs are sung in a low tessitura and have a limited range.
* Silence is used at key points to create dramatic effect.
* Multi-tracking is used to emphasise parts.
* *Cloudbusting* features the use of homorhythmic chords throughout.

A string countermelody in octaves is added. The texture is more polyphonic during the violin riff.

* *And Dream of Sheep* has a texture which is melody dominated homophony. Arpeggio shapes are used in the accompaniment of the verses and tonic pedals & block chords in the refrains.
* *Under Ice* features articulated pedal notes. The piece is built up with layers of ostinati. The vocal parts in the refrain are homorhythmic.

Wider listening: *Vulnicura –* Bjork, *Gesang Der Junglinge –* Stockhausen, *Nadurra* – Capercaille, *The Memory of Trees -* Enya.